

"Remuda" and other western oils by Bill L. Hill of Mendon make quite an impression at USU exhibit.



## USU Western exhibit a

**By Richard P. Christenson**  
Deseret News Visual Arts Critic *5 Aug '84*

The Nora Eccles Harrison Museum on the USU campus in Logan is a strange place to hold a family reunion, but right now there are two in progress — the Taggart and the Fletcher reunions. These names are especially well-known at USU — Glen Taggart was president of the University for 11 years (from 1968-1979) and Calvin Fletcher was chairman of the Art Department for 40 years (from 1907-1947).

But these reunions are nontypical. In the case of the Taggart family, it's a reunion of their western art collections. The Fletchers, however, were artists; their reunion is made up of their own paintings.

The Taggart exhibit, titled "Westerners' Love of the West," is being featured in the Lower Gallery. Forty artists, whose works are admired and loved by the Taggart family, are being represented in this outstanding show. The exhibit draws heavily from collections by Lloyd, Floyd "Tag," and "Mac" Taggart. Other works come from their cousins, Glen and Spencer Taggart and Glen's son Ed.

Over the years, the Taggart family has shown unusual artistic sensitivity and appreciation for the fine arts. The exhibit testifies of this interest. There is not only a fine selection of paintings and sculpture, but original prints, photographs, drawings, and ceramics. And their Navajo jewelry and weavings collections are some of the finest in the country.

Top names in painting include Wilson Hurley, W.H.D. Koerner, Conrad Schwiering, Har-

tional Academy of Western Art exhibition and sale in Oklahoma City.

Ed Taggart, son of Glen, is the only member of the Taggart family to display his own artistic creations. His quiet paintings radiate a subtle style all their own; they are really an extension of Ed's own personality.

It was Ed's sensitivity that first caught the eye of Twain Tippetts, recently retired curator of the NEH Museum of Art. Ed was enrolled in Twain's art appreciation class. Twain talked to Ed's parents and suggested that they encourage Ed to pursue art. Fortunately, he did, and today his distinctive style is highly popular with many art collectors. In fact, Ed won the Deseret News purchase award in 1973 for his large painting "Bear Lake." Especially enjoyable in the USU show is his smaller "Dead Horse Point."

Another artist reveals his talent in several works in the show. Bill L. Hill of Mendon, Utah, combines western subject matter with painting savvy. He infiltrates his canvases with light and color. But he purposely limits the warm areas, and the interplay of warm and cool passages is visually appealing.

Twain Tippetts feels that Bill Hill is one of the finest artists in Utah. A deeply religious man, Bill approaches his work with a genuine, spiritual commitment. He knows where his inspiration comes from.

He also knows how to paint with anatomical accuracy. The horses in his "Remuda" (round-up) come alive as they gallop across the canvas. Bill's extensive exposure to horses and



two in progress — the Taggart and the Fletcher reunions. These names are especially well-known at USU — Glen Taggart was president of the University for 11 years (from 1968-1979) and Calvin Fletcher was chairman of the Art Department for 40 years (from 1907-1947).

But these reunions are nontypical. In the case of the Taggart family, it's a reunion of their western art collections. The Fletchers, however, were artists; their reunion is made up of their own paintings.

The Taggart exhibit, titled "Westerners' Love of the West," is being featured in the Lower Gallery. Forty artists, whose works are admired and loved by the Taggart family, are being represented in this outstanding show. The exhibit draws heavily from collections by Lloyd, Floyd "Tag," and "Mac" Taggart. Other works come from their cousins, Glen and Spencer Taggart and Glen's son Ed.

Over the years, the Taggart family has shown unusual artistic sensitivity and appreciation for the fine arts. The exhibit testifies of this interest. There is not only a fine selection of paintings and sculpture, but original prints, photographs, drawings, and ceramics. And their Navajo jewelry and weavings collections are some of the finest in the country.

Top names in painting include Wilson Hurley, W.H.D. Koerner, Conrad Schwiering, Harrison Groutage, Bill L. Hill, and Ed Taggart. But there are also striking sculptures by Ed Fraughton, Harry Jackson, and Avarad Fairbanks; and ceramics by Dorothy Bearnsen, Lee Dillon, Ben Kajitani, and John Takehara.

Two distinctive weavings focus on religious ritual themes. Another, woven in undyed wool, is made up of at least six different values.

A reproduction of Hurley's "Red Wall" cliffs adorn the invitation and Museum brochure, while the original commands a key spot in the exhibition hall. Hurley's oil paintings are highly priced, prized, and praised in the world today. He recently won the coveted \$100,000 Prix de West Purchase Award at the 1984 Na-

tle style all their own; they are really an extension of Ed's own personality.

It was Ed's sensitivity that first caught the eye of Twain Tippetts, recently retired curator of the NEH Museum of Art. Ed was enrolled in Twain's art appreciation class. Twain talked to Ed's parents and suggested that they encourage Ed to pursue art. Fortunately, he did, and today his distinctive style is highly popular with many art collectors. In fact, Ed won the Deseret News purchase award in 1973 for his large painting "Bear Lake." Especially enjoyable in the USU show is his smaller "Dead Horse Point."

Another artist reveals his talent in several works in the show. Bill L. Hill of Mendon, Utah, combines western subject matter with painting savvy. He infiltrates his canvases with light and color. But he purposely limits the warm areas, and the interplay of warm and cool passages is visually appealing.

Twain Tippetts feels that Bill Hill is one of the finest artists in Utah. A deeply religious man, Bill approaches his work with a genuine, spiritual commitment. He knows where his inspiration comes from.

He also knows how to paint with anatomical accuracy. The horses in his "Remuda" (round-up) come alive as they gallop across the canvas. Bill's extensive exposure to horses and other animals is evident here.

Moving upstairs, we view quite a different show. This exhibit does not contain the same western flavor as the first; and there isn't a diversity of mediums.

But duplication was not intended. The Calvin Fletcher Family Exhibit was gathered as a visual chronicle of the techniques and styles of the art of the Fletcher family.

Of course, the major part of this exhibit focuses on works by Calvin Fletcher. It should be remembered that his oils were painted, for the most part, during the first half of this century. What we see here are not necessarily his best works, although a few of them are strik-

ing  
Hil  
des  
is c  
dis  
aga  
— 1  
I





## a family affair

"Hyrum Hillside — Gathering Storm" by Calvin Fletcher is a highlight of Fletcher Family Exhibit (below). Ed Fraughton's "Woman's Head" (right) is part of USU Western Exhibition.







ing examples of his popular style. His "Hyrum Hillside — Gathering Storm" shows a well-designed and cohesive composition. Emphasis is on simplicity of form and there is a strict disregard for nonessential detail. This style is again superbly captured in his "Farm Home — Logan Canyon."

Irene Thompson was one of Fletcher's star

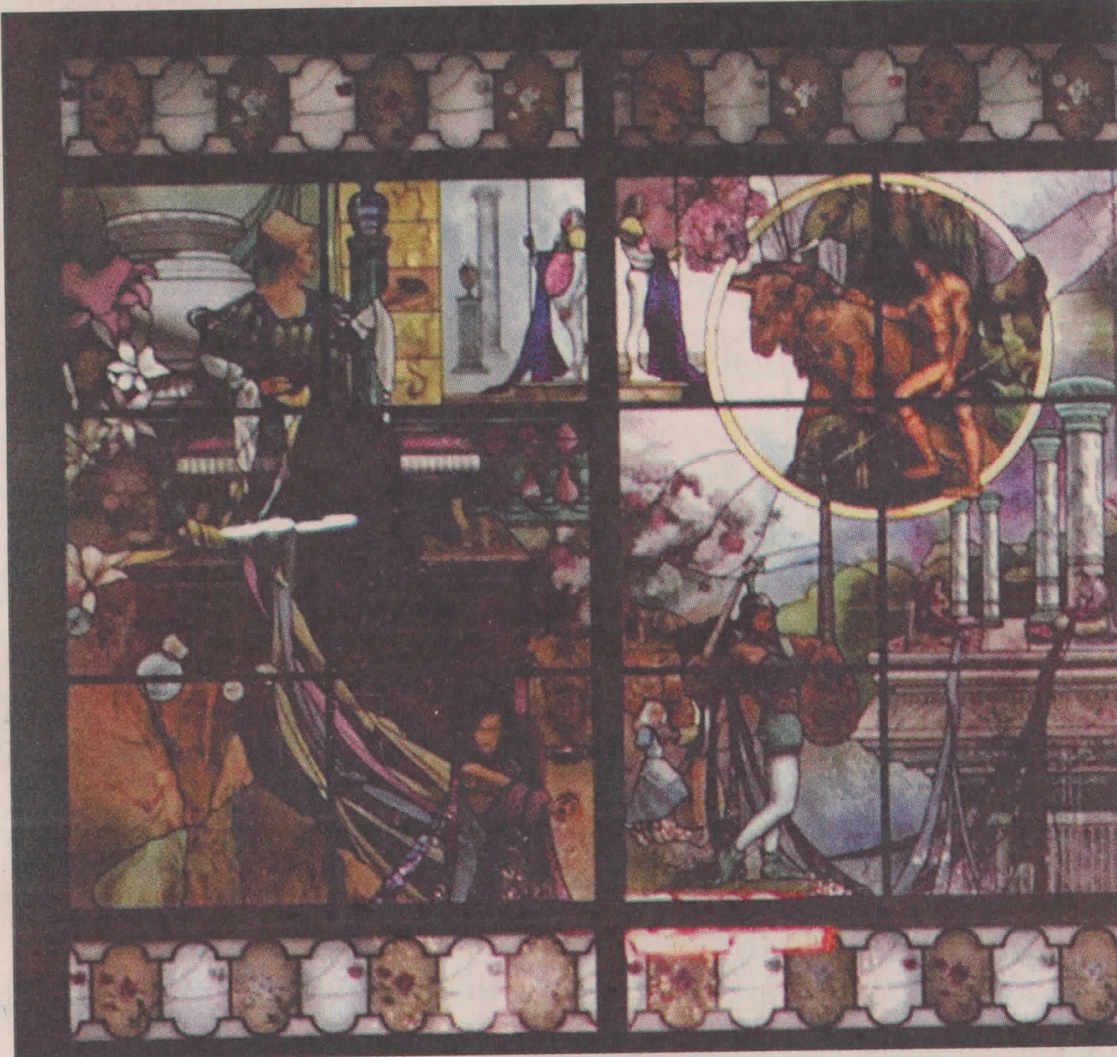
art students. Later she married him after his wife died in childbirth. One of Irene's paintings, "Karen & Suzy," gives a bit of charm to the show.

Calvin's son Dale, a former BYU art faculty member, adds another dimension to the show with his untitled nonobjective painting. During his painting career, Dale moved from realism to abstraction, and then back to realism.

ism to abstraction, and then back to realism.

The "Westerners' Love of the West" and "Calvin Fletcher Family Exhibit" continue at the Nora Eccles Harrison Museum of Art through the end of August. Museum hours are 10:30 a.m. to 4:30 p.m. on weekdays and 2 to 5 p.m. on weekends. There is no admission charge.





"Windows to the Imagination — a Gift for the Children" took 1 1/2 years for creators Tom Holdman

*Tom Holdman & Ralph Barksdale*

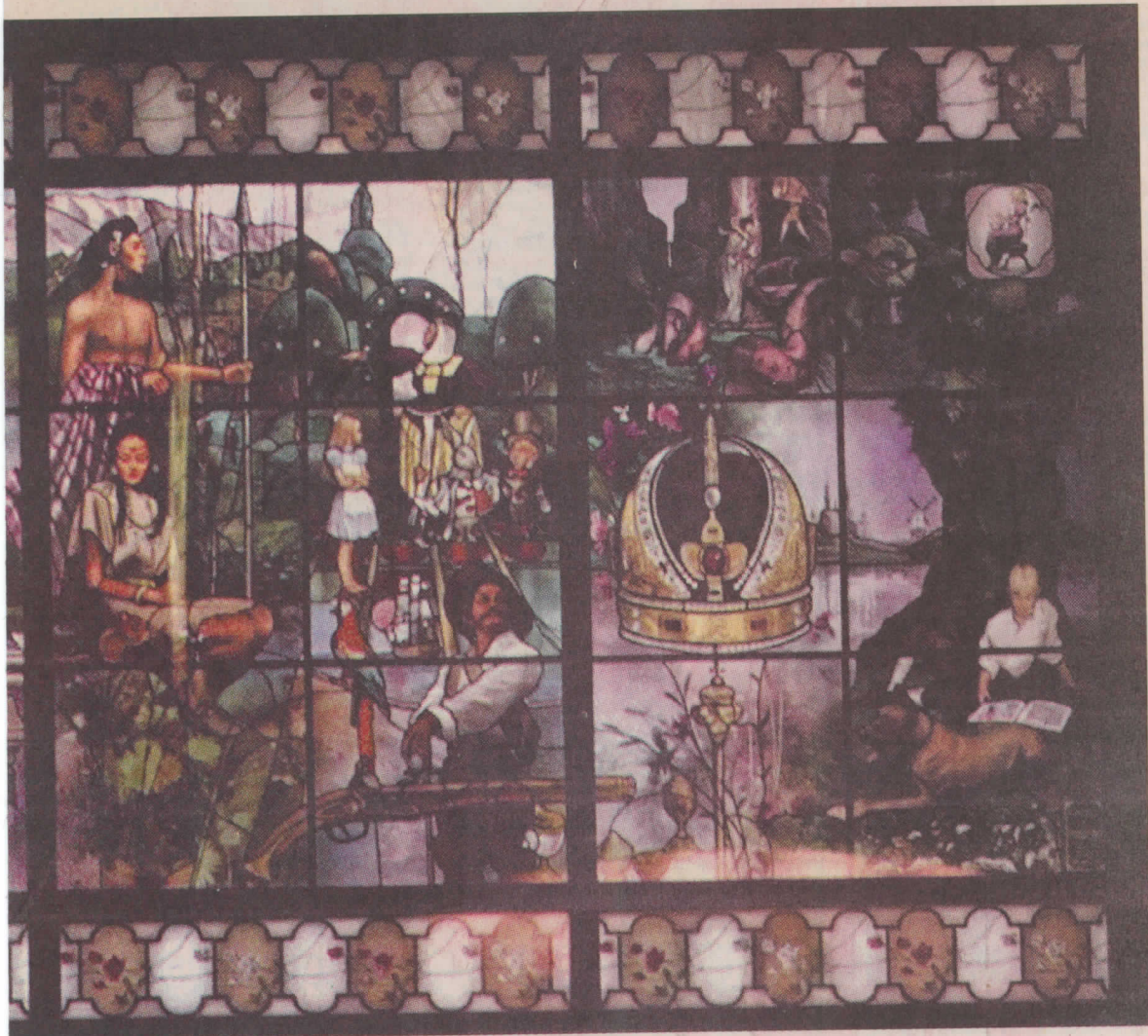
*2-25-99*

# Artistry

*in glass*

**By Kirsten So**  
Deseret News staff writer





STUART JOHNSON, DESERET NEWS

an and Ralph Barksdale to complete and is now the centerpiece of the Orem Children's Library.

renson





Utahn  
is slow  
of speech  
but quick  
at ancient  
art form

**AMERICAN FORK** — Tom Holdman can't use his voice very well. But he has found a way to communicate.

A lifelong severe speech impediment led him away from most social activities. But he has always been artistic. He loved a basic stained glass art course he took as a teenager at Orem High but didn't know how to further develop his passion.

Years later, after serving a mission for The Church of Jesus Christ of Latter-day Saints and failing to gain admission to Brigham Young University, he discovered his life's calling.

"I had an inspiration to go into stained glass," said the 28-year-old.

In 1992, Holdman took a trip to see the exquisite Gothic glass artistry of European cathedrals. He naturally studied masterpieces like the rose windows of the Notre Dame Cathedral in Paris, but his favorites reside in churches in the

Czech Republic, especially the National Cathedral in Prague.

After returning home to Utah, Holdman discovered that no formal training exists for stained glass. So he began to teach himself.

Stained glass dates to the 12th century, when glass workers combined translucent pieces of glass connected with lead to create a mosaic. But over the centuries, artists began to paint on the glass to achieve detail. By the 1800s, paint had almost completely overtaken the glass.

In the late 19th century, Louis Comfort Tiffany revived the interplay between light and glass. He began using opalescent glass, a semi-translucent glass containing variations of color within the glass itself.

Tiffany's efforts revived interest in stained glass, not

only for religious artwork but also for commercial, public and residential.

There are no limits to what Holdman will try to do with glass. He's mimicked everything from the Gothic style of the 12th century to Tiffany's contemporary look — from realistic to abstract.

In 1994, Holdman approached Orem with a proposal to create windows for the Orem Children's Library. The city accepted, and the Ashton Family Foundation donated the funds to create two 5,000-piece 8 1/2-by-18-foot windows.

During the project, Holdman and Ralph Barksdale of BYU's design faculty had to learn how to paint on glass. They met glass artist Virginia Gabaldo and she taught them what she knew. The rest they taught themselves. Barksdale designed and illustrated the kaleidoscopic-like windows and Holdman created them.

Please see **GLASS** on A14

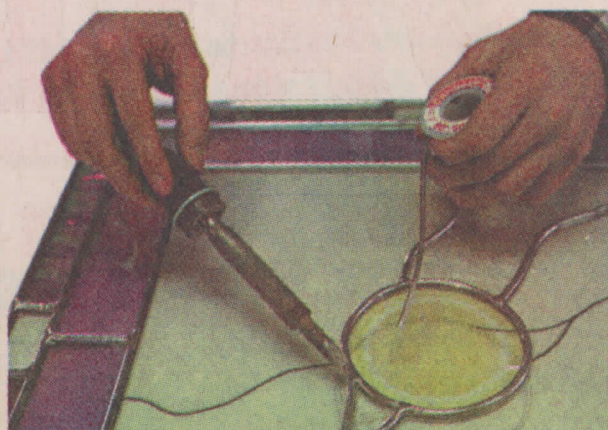
#### TOM HOLDMAN'S Favorite stained glass windows

##### UTAH

1. The Cathedral of the Madeleine
2. Saint Mary's Episcopal Church
3. Salt Lake Temple
4. Joseph Smith Memorial Building
5. Mount Timpanogos Temple

##### OUTSIDE UTAH

1. Forest Lawn Memorials, Glendale, Cal
2. National Cathedral of Prague, Czech Republic
3. Duomo of Milan, Italy

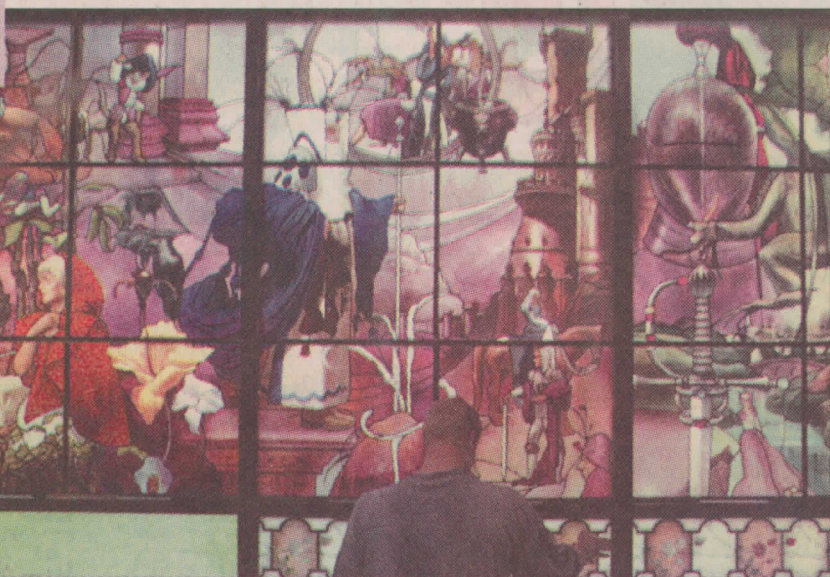






MARK HEDENGREN, DESERET NEWS

Tom Holdman talks about the technique he used on this window for Thanksgiving Point. He's created all styles of stained-glass art.



STUART JOHNSON, DESERET NEWS

The windows at the Orem Children's Library, above, were designed by Ralph Barksdale and created by Tom Holdman. Far left, Holdman solders a window together. Near left, Holdman examines one of the panels of glass that will encircle the rotunda of the new American Fork library.

MARK HEDENGREN, DESERET NEWS

